

La Source,

Caprices

PAR

J. BLUMENTHAL,

Arrangée pour

Harpe,

et dédiée à l'Auteur,

par son ami

John Thomas.

(Harpiste de S.M. la Reine d'Angleterre.)

Ent. Sta. Hall.

Price 4/-

NEW YORK
5. EAST 14TH STREET.

LONDON
EDWIN ASHDOWN
(Limited)
HANOVER SQUARE.

TORONTO
144, VICTORIA STREET.

"LA SOURCE"**CAPRICE DE****J. BLUMENTHAL.**

arrangée par JOHN THOMAS.

Allegretto. M. M. ♩ = 58.

p (F#) (F#) (F#)

(Ab)

1^{mo}

ritard. un poco.

HARP.

3

2do

(A#)

f (A#)

mf (Cb - A7)

L.H.

ritard.

HARP.



HARP.

5

The musical score is written for Harp and consists of six systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The notation includes various musical elements such as slurs, ties, and dynamic markings.

- System 1:** Features a series of chords and single notes, with a slur over the first four measures.
- System 2:** Includes a forte (*f*) dynamic marking and a triplet of eighth notes in the second measure, marked with a '3' and a slur. A chord symbol '(A 7)' is present below the staff.
- System 3:** Continues the melodic and harmonic development with various chordal textures.
- System 4:** Features a forte (*f*) dynamic marking and a series of chords.
- System 5:** Includes a piano (*pp*) dynamic marking and the instruction 'pendendosi' (diminuendo), followed by a series of chords.
- System 6:** Features a 'rallentando' (rushing) instruction, followed by a 'molto' (much) instruction, and a final chord marked with a '6' and a slur.

Poco più lento. M.M. ♩ = 126.

pp con molto espressione.

ritard. ritar - dan - do.

a Tempo.

mf

8
pp ritardando molto. (ch) (G♭)

HARP.

7

a Tempo.

mf

f

cres - cen - do.

ff (D#)

a Tempo.

p

ri - tar - dan - (A^b) do.

p (D^b - F^b) (C^b) (G^b)

p ritardando molto.

HARP.

Tempo I^o

First system of harp music. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music features a series of eighth-note chords in the right hand, starting on a dotted half note. The left hand provides a harmonic accompaniment with eighth notes. The dynamic marking *ppp* is present. A bracket with the number 8 is above the first measure. A fingering instruction (F#) is placed above the right hand in the second measure.

Second system of harp music. The treble staff continues the eighth-note chordal pattern. The left hand features a more active line with eighth-note chords. A bracket with the number 8 is above the first measure. A fingering instruction (A) is placed above the right hand in the final measure.

Third system of harp music. The treble staff continues the eighth-note chordal pattern. The left hand continues with eighth-note chords. A bracket with the number 8 is above the first measure.

Fourth system of harp music. The treble staff continues the eighth-note chordal pattern. The left hand continues with eighth-note chords. A bracket with the number 8 is above the first measure.

Fifth system of harp music. The treble staff continues the eighth-note chordal pattern. The left hand continues with eighth-note chords. A bracket with the number 8 is above the first measure. The dynamic marking *pp* is present.

HARP.

9

8

(A#)

8

8

L.H.

(Cb - Ab)

pp cres - cen - - do.

ff

(F#)

(Ab)

HARP.

p (F#)

ff (D#) (F#)

a Tempo.

p ritard. *pp*

ff

HARP.

11

The musical score is written for Harp and consists of six systems of music. Each system is written in a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The score includes various dynamics and articulations:

- System 1:** Starts with a forte (*ff*) dynamic. The first measure has an *(F#)* marking. The music features rapid sixteenth-note passages.
- System 2:** Ends with a pianissimo (*pp*) dynamic. The music continues with similar rapid passages.
- System 3:** Starts with a pianissimo (*pp*) dynamic. The music features a mix of rapid passages and slower, more melodic lines.
- System 4:** Ends with a pianissimo (*pp*) dynamic. The music continues with similar rapid passages.
- System 5:** Features a vocal line with the lyrics "di - mi - nu - en -". The music includes a crescendo marked with an 'S' and a dashed line.
- System 6:** Features a vocal line with the lyrics "- do sempre". The music includes a piano (*ppp*) dynamic, a *(F#)* marking, and a *ritard.* (L.H.) marking. The system ends with a *pp* dynamic.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PABLO.	
a Fantasia, dedicated to Thalberg	5 0
b Introduction and variations on a favourite Air of Bellini	4 0
b Marche favorite du Sultan	1 6
c Twelve favourite airs	3 0

APTOMMAS.	
b WELSH MELODIES:	
1. The rising of the sun	2 6
2. Of noble race was Shenkin	2 6
3. Ap Shenkin	2 6
4. Poor Mary Anne	2 6
5. Love's fascination	2 6
6. Sweet Richard	2 6
b Aptommas's polka	3 0

BELLOTTA, F.	
b Galop brillant	2 6
b Il trovatore. Fantasia sur l'opéra de Verdi	3 6

BOCHSA, N. C.	
b LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Ama tua madre (Lucrezia)	2 6
2. O divina Agnese (Beatrice di Tenda)	2 6
3. Com'è bello (Lucrezia Borgia)	2 6
4. Meco & Voga voga luna (La Straniera)	2 6
5. March & Pas redoublé (Saffo)	2 6
6. Voga, voga, & Sogno talor (Parisina)	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)	2 6
8. Ah! tu sei (Parisina)	2 6
9. Quanto è bello (L'elisire d'amore)	2 6
10. Io l'udia (Torquato Tasso)	2 6

b Récitations pour les Harpistes de toutes les forces:	
1. My own blue bell	2 6
2. The bridal ring	2 6
3. The Prince of Wales' march	2 6
4. March in the old Irish style	2 6
5. Souvenir à l'Ecosaise	2 6
6. The wild white rose	2 6
7. Rondo à la villageoise	2 6
8. L'invitation à la polka	2 6
9. Le moulinet	2 6
10. Welch polka	2 6

b RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:	
1. Planxty Kelly and The old woman	2 6
2. Nancy Dawson and Savourneen Deelish	2 6
3. Sly Patrick and The Moreen	2 6

b Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books. each		4 0
--	--	-----

b PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books. each		3 0
--	--	-----

b EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books. each		7 6
---	--	-----

b ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions.		10 0
---	--	------

b TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions		5 0
---	--	-----

b THE PUPIL'S COMPANION. Forty progressive studies. 4 books each		4 0
--	--	-----

b TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys.		5 0
---	--	-----

b A te diro (Roberto Devereux). Transcription		3 0
b A temple to friendship (T. Moore). Variations		3 0
b Cease your funning. Fantasia and variations		4 0
b Cease your funning. (Variations as sung by Mrs. Salmon)		2 6
b Grand military march		2 6
b Grand parade march		2 6
b L'encouragement. Simple melodies arranged in a most easy style		2 6
b Partant pour la Syrie. Fantasia martiale		4 0
b Petit souvenir (Tyrolienne de Guillaume Tell)		2 6
b Tartar divertimento (introducing the Tartar drum)		2 6
b The celebrated Rossignol waltz		1 6
b The last new French march		2 6
b Weber's last waltz. Grand and brilliant variations		5 0

CHATTERTON, FREDERICK.	
b Amor! possente nome. Petite fantasia	3 0
b L'horloge des Tuileries. Petit amusement	3 0
b Le carnaval de Venise. Morceau fantastique	5 0
b The dawn of spring. Easter piece	3 0

CHATTERTON, J. BALSIE.	
Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement.....	5 0

b A SELECTION OF HIS FAVOURITE COMPOSITIONS.	
1. Annie Laurie. Scotch melody. Transcribed	3 0
2. Auld Robin Gray. Scotch melody. Transcribed	3 0
3. Bardic relics, No. 1. Sweet Richard	3 0
4. Bardic relics, No. 2. Nos galan	3 0
5. Bardic relics, No. 3. Llandovery and Serch hndol	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney	3 0
8. Bridal march	2 6
9. Chant des Croates (J. Blumenthal)	3 0
10. Don Pasquale. Fantasia	3 0
11. Gems of Irish melody, No. 1	2 0
12. Gems of Irish melody, No. 2	2 0
13. God save the Queen. Variations	3 0
14. Gondolier row. Variations	3 0
15. Grand American march	2 6
16. Il trovatore (The prison scene)	3 0
17. Kathleen Mavourneen and Dermot astore	3 0
18. L'elisire d'amore. Fantasia	3 0
19. La gitana. The new cachucha	2 6
20. Les noces. Fantasia, introducing Danish air	3 0
21. Relics of Wales (Three Welsh airs)	3 0
22. Rousseau's dream. Capriccio	3 0
23. The bloom is on the rye (Bishop)	3 0
24. The light of other days (Balfe)	3 0
25. The old house at home (Loder)	3 0
26. Victoria march (introducing "The brave old oak")	3 0

CHIPP, T. P.	
b I love but thee (T. Moore). Introduction and variations	3 0

DUSSEK, O. B.	
b THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan	1 0
2. The rising of the lark	1 0
3. March of the men of Harlech	1 0
4. Lilla's a lady	1 0
5. Savourneen deelish	1 0
6. La rosa waltz	1 0

GODEFROID, FELIX.	
b Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
b Norma. Fantasia on Bellini's opera	4 0

HOLST, GUSTAVUS VON.	
b "ETRENNES AUX DAMES." Select airs, &c.:	
1. True love. German air	2 6
2. Le vaillant troubadour	2 6
3. The farewell of Raoul de Coucy	2 6
4. Le départ du jeune Grec	2 6
5. Adolphine. German air	2 6
6. German Waltzes	2 6
7. Ye banks and braes o' bonny Doon	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march	2 6
9. Stancio di pascalar. Venetian air	2 6
10. Di piacer (La gazza ladra)	2 6

HUNT, W. R.	
b The blue bells of Scotland. Introduction and variations	3 0

LABARRE, THEODORE.	
b Non più mesta. Fantasia on Rossini's air	3 0
b The last rose of summer. Variations	2 6
b There is no home like my own. Variations	2 6

MEYER, F. C.	
b Auld Robin Gray. Divertimento	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4 0

OBERTHÜR, CHARLES.	
b Op. 25. Addio, mia vita, addio! Barcarolle	2 6
b Op. 26. Souvenir de Londres. Fantasia et variations brillantes sur un thème original	6 0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera	3 0
b Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi	7 0
b Op. 29. La mélancolie de F. Prume. Transcription	2 6
b Op. 30. Una lagrima sulla tomba di Pabli Alvars. Elégie	5 0
b Op. 31. La belle Emmeline. Impromptu	3 6

b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade	3 6
2. La coquette	2 0
3. La consolation	3 0

b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:	
1. Adelaide	3 0
2. The first violet	2 0
3. Zuleika	2 0
4. Cooling zephyrs	2 0
5. The huntsman, soldier, and sailor	2 6
6. A ride I once was taking (Trah, trab)	2 0
7. My harp now lies broken (Maid of Judah)	3 0
8. My heart's on the Rhine	3 0
9. From the Alp the horn resounding	2 6
10. With sword at rest (The standard bearer) Lindpaintner	2 0
11. When the swallows fly towards home (Agathe)	2 0
12. Oh! wert thou mine for ever	2 0

b Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:	
1. Ye flow'rets that to me she gave	1 6
2. Praise of tears	1 6
3. Norman's Gesang	1 6

b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease	2 0
2. Forth I roam	2 0
3. If o'er the boundless sky	2 0

b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle	3 6
2. Zurich	3 6
3. St. Gallis	3 6

b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:	
1. Grace	2 6
2. La fontaine	3 0
3. Si oiseau j'étais	2 0

b Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär	3 0
2. Lisle laute, lisle linde	3 0
3. Virgo Maria (O Sanctissima)	3 0

b Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose	2 0
2. Sorrow and relief	2 6
3. Cradle song	2 6

b Op. 115. Bonnie Scotland. Fantasia brillante (Scotch airs)		6 0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer		2 6

b Op. 121. Trois morceaux caractéristiques:	
1. La gitana	3 0
2. Mélodie mazurque	3 0
3. La gazelle	3 0

b Op. 127. Sacred melodies:	
1. Martin Luther's hymn	2 6
2. Old hundredth psalm	2 6
3. Before Jehovah's awful throne	2 6
4. Aims from "The Creation" (Haydn)	4 0
5. Vital spark of heavenly flame	2 6
6. Agnus Dei (Mozart)	2 6

b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page	2 0
2. A ce mot tout s'anime. Air de Marguerite	2 0

OBERTHÜR, CHARLES—continued.	
b Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	2 6
2. She was a creature strange as fair	2 6
3. 'Tis sweet when in the glowing west	2 0

b Op. 132. Nereides. Sketch		3 0
b Op. 142. L'invitation del gondoliere. Sketch		2 0
b Op. 144. Il trovatore. Fantasia on Verdi's opera		4 0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi		3 0

scribi each		2 6
1.	Ah ! che la morte	Trovatore
2.	Il balen del suo sorriso	Trovatore
3.	Si la stanchezza	Trovatore
4.	Stride la vampa	Trovatore
5.	La mia letizia	I Lombardi
6.	La donna è mobile	Rigoletto
7.	Parigi, o cara	Traviata
8.	Ah, fors' è lui	Traviata
9.	Di Provenza il mar	Traviata
10.	Libiamo (Brindisi)	Traviata
11.	Ernani involami	Ernani
12.	Va pensiero	Nabucco

b Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs	1 6
2. Murmuring waves	2 0
3. My bark glides through the silver wave	2 2
4. Water sprites	2 2

b Op. 159. Andalusia. Bolero brillant		4 2
b Op. 166. The keel row. Fantasia		4 0
b Op. 167. Santa Lucia. Neapolitan air		4 0
b Op. 170. Un ballo in maschera. Fantasia		4 0

b Songs without words:	
1. Dans ces instants où l'âme pense	2 0
2. Ich denke dein, wenn durch den Hain der Nachtigallen	2 0
3. Eilende Wolken, Segler der Lüfte	2 0
4. Emma	1 0
5. Seltsame Tage	1 0
6. Nahegefühl	1 0
7. Adieu, charmant pays de France	3 0
8. For I, methinks, till I grow old	3 0
9. L'air est doux, le ciel est bleu	2 6
10. Ange aux yeux bleus	2 6
11. We rove among the roses	2 6
12. Au bord du Rhin	2 6
13. Au bord de la Lahn	2 6
14. Au bord de la Nahe	2 6
15. Au bord du Neckar	1 0
16. Auf leichtem Zweig	1 0
17. Ah! be not sad	2 2
18. Remind me not	1 2

b "VOYAGE LYRIQUE." Twenty-four National Airs.....each 3 0	
1. Norway.	13. Romagna.
2. Sweden.	14. Naples.
3. Denmark.	15. Spain.
4. Russia (God save the Emperor).	16. Portugal.
5. Prussia.	17. Switzerland.
6. Prussia.	18. France (La Marseillaise).
7. Poland.	19. France (Les Girondins).
8. Saxony.	20. Belgium.
9. Bavaria.	21. Holland.
10. Austria (Haydn's hymn).	22. England (Rule Britannia).
11. Hungary.	23. America (Hail Columbia).
12. Sardinia.	24. England (God save the Queen).

STEIL, W. H.	
b My lodging is on the cold ground (variations)	1 0

STREATHER, WILLIAM.	
b Deh vieni alla finestra. Serenade from Don Juan	2 0
b Home, sweet home, of Thalberg, transcribed	5 0

TAYLOR, GERHARD.	
b Com'è gentil (Don Pasquale). Transcription	2 6
b Fantasia on Irish melodies (The harp that once, Beliefs me if all, and Meeting of the waters)	3 0
b Two favourite Irish melodies (Coolin and The minstrel boy). Variations	3 0
b Rigoletto. Fantasia on Verdi's opera	5 0

THOMAS, JOHN.	
b WELSH MELODIES. Transcribed:	
1. The ash grove	1 2
2. The bells of Aberdovey	2 2
3. Sweet melody, sweet Richard	2 0
4. The rising of the sun	3 0
5. The march of the men of Harlech	3 2
6. Riding over the mountain (original melody by J. Thomas)	3 0
7. The plain of Rhuddlan	3 0
8. Love's fascination	3 2
9. The rising of the lark	3 2
10. The camp (Of noble race was Shenkin)	3 2
11. Megan's daughter	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas)	3 0
13. Watching the wheat	3 0
14. New year's eve	3 2
15. David of the white rock, or The dying bard to his harp	3 2
16. Over the stone	3 2
17. The miller's daughter	3 0
18. Come to battle	3 0
19. All through the night	3 0
20. The blackbird	3 0
21. The dawn of day	3 0
22. Britain's lament	3 0
23. Black Sir Harry	3 0
24. The departure of the king	3 0

b La source. Caprice of J. Blumenthal, transcribed		4 0
b The harmonious blacksmith, of Händel, transcribed		2 6

8 WELSH MELODIES. Transcribed :		
1.	The ash grove.....	1 3
2.	The bells of Aberdovey.....	1 3
3.	Sweet melody, sweet Richard.....	1 3
4.	The rising of the sun.....	3 0
5.	The march of the men of Harlech.....	3 0
6.	Riding over the mountain (original melody by J. Thomas).....	3 0
7.	The plain of Rhuddlan.....	3 0
8.	Love's fascination.....	3 0
9.	The rising of the lark.....	3 0
10.	The camp (Of noble race was Shenkin).....	3 3
11.	Megan's daughter.....	3 3
	The minstrel's melody.....	3 3